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# Fairy Dance

Carl Bohm

*Composer*

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Bohm

## FAIRY DANCE.

Allegretto.

C. Bohm, Op. 284.

Piano

*p scherzando*

*mf*

*p*

*f*

*p dolce*

Handwritten musical score on six systems of grand staves (treble and bass clef). The music is in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Key markings and features include:

- First system:** Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a simple accompaniment. A forte (*f*) dynamic marking appears in the treble.
- Second system:** Continuation of the melodic and accompanimental lines.
- Third system:** The treble clef features a rapid sixteenth-note passage. The bass clef has a simple accompaniment. Markings include *dim.* (diminuendo) in the treble, *poco rit.* (poco ritardando) in the bass, and a piano (*p*) dynamic marking in the bass.
- Fourth system:** Continuation of the rapid sixteenth-note passage in the treble and the accompaniment in the bass.
- Fifth system:** The treble clef has a melodic line with some grace notes. The bass clef has a simple accompaniment. A forte (*f*) dynamic marking appears in the bass.
- Sixth system:** The treble clef has a melodic line with grace notes. The bass clef has a simple accompaniment. The marking *mf scherzando* (mezzo-forte scherzando) is written in the treble.





The musical score consists of six systems of grand staves. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *dolce*, *f*, and *ff*. The piece concludes with a double bar line and repeat signs.

# NEWEST AND BRIGHTEST SONGS AND PIANO PIECES.

## Vocal.

- The Rivals.** Bb. 3. b to B. *Nettie May Gifford.* 25  
Young Jim has no fortune  
Except his brown hands,  
Yet he's placed round my heart  
Love's strong golden bands.  
The old story o' love without money, and  
money without love.
- To Horse.** Words by Browning. C. 3.  
c to g. *Gustav Kobbe.* 35  
Boot! Saddle! To horse and away;  
Ride for my castle before the hot day  
Brightens to blue from the silvery gray.  
A spirited cavalry song.
- The Maiden and the Rain.** F. 2. c to E.  
*A. W. Marchant.* 30  
Of the maid who frightened the rain away.
- Baby.** F. 3. c to E. *A. W. Marchant.* 30  
One more sonnet to King Baby.
- Good Night.** C. 3. c to D. *A. W. Marchant.* 30  
A sweet good night ends this series of half a  
dozen children's songs, which are appropriately  
named "Six Night Cap Melodies."
- Cajolerie.** A. 3. c to E. *Julia de W. Gibbs.* 25  
Singeth Philomel,  
Save that her heart is full.  
An elegant and sweet trifle, having no defect  
but its brevity.
- Stella Mea.** Eb. 4. d to g. *Alcop Leffingwell.* 30  
A "Mount Desert" melody, improvised by C.  
E. Gudebrod, is an "Arthur Fairfax" song,  
sung by the Princess Natalie and belongs to the  
novel "Mystery of Bar-Harbor."
- Our Nation forever live.** Chorus. Eb. 3.  
d to F. *W. N. Manning.* 30  
Our country, 'tis of thee we sing,  
The fountain of liberty blest.  
Full and good harmony, and will serve well as  
a hymn-chorus for 4th of July exercises.
- A foolish little Maiden.** C. 3. c to E. *Louis Sedgwick Collins.* 40  
"Hallelujah,"  
Sang the choir above her head.  
"Hardly knew you!"  
Were the words she thought they said.  
An excusable mistake, considering the pro-  
nunciation of many voices. A pretty little song.
- Questions.** Words by Dora Greenwell. D.  
3. a to D. *A. D. Saxton.* 40  
An alto arrangement of a very beautiful song.
- A Dream so fair.** Eb. 4. F to g. *Rudolf King.* 35  
Since eyes are beaming soft and sweet,  
And cheeks with glances softly glow,  
We own our happiness complete  
As hand in hand for aye we go.  
A musical dream of future pleasure. Very  
sweet and hopeful.
- Remember me, my God.** Aria for Contralto.  
Eb. 4. g to E. *N. H. Allen.* 35  
In hour of deepest woe  
Thou art my only hope, my plea,  
Against th' accusing foe.  
A grand solo for a full, rich, alto voice, dis-  
tinctly articulated, it should be a very effective  
solo for church service.

- Serenade to Zanetta. Serenade di Zanetta.**  
C. 3. c to F. *Massenet.* 30  
Mignonnet! Voile l'avril,  
Le soleil revient d'exil.  
Come! the winter hath flown  
And the skies are brighter grown.  
A decidedly neat and pretty, light and trip-  
ping song of spring, in French ballad style.
- I love thee.** Eb. 3. E to F. *Rudolf King.* 35  
It is my vision in the night,  
My dreaming in the day,  
The very echo of my heart,  
The blessing when I pray.  
Words by Tom Hood, who makes one of the  
best of love songs in the simplest way. Nice  
melody.
- Forget me not.** F. 4. c to a. *J. S. Holmes.* 40  
And to them come these words forgot,  
Like some long hidden, precious scroll.  
A beautiful new version of a beautiful old  
thought.
- The Blossoms.** Eb. 3. d to g. *Julia Francis Morris.* 30  
Beautiful blossoms, so fresh and so fair,  
Children of light and creatures of air,  
Where do ye come from, and where do ye go?  
Fine musical tribute to the flowers of spring.
- Good-Night, Sweetheart!** Ab. 3. c to E. *A. D. Saxton.* 40  
Good-night, sweetheart? It may not be,  
Good-night would take your arms from me.  
Explains, in a very melodious way, why  
lovers' calls can endure so long.
- Will it be long?** C. 3. c to E. *A. D. Saxton.* 40  
Will it be long, love, ere waiting shall be over,  
Will it be long, ere doubts shall clear away?  
One of Mr. Saxton's concert songs. The selec-  
tions are well made, and the melodies well fitted  
to a "concert" voice.
- Ma vie, ma Marguerite.** G. 3. d to a. *Joseph A. Hills.* 35  
Thou art fair as a flower, Marguerite,  
Thy heart is of virgin gold.  
For a first rate, sweet, melting love song that  
will carry a 1 before it, buy this. It is of very  
superior quality.
- There's Peace on the Deep.** Ab. 4.  
a to F. *A. F. Monroe.* 40  
Stars trembling o'er us,  
Sunset before us,  
Mountains in shadow  
And forests asleep.  
Some of the best of peaceful words by Miss  
Munich, worthily set to music.
- Now the Silver Moon.** Duet. Soprano and  
Bass. Ab. 4. c to g. *Geo. B. Nevin.* 60  
Now the silver moon arising  
Flings round her light serene.  
A very fine duet indeed, introducing an "Ora-  
pro nobis" in the boatman's song; for this is a  
sort of Venetian barcarole.
- The Twilight Hour.** Words by C. Clifton  
Bingham. C. 3. E to E. *A. W. Marchant.* 25  
Stir the fire and make it blaze  
Put the toys away.  
One of six pretty evening songs called, on the  
title "Night Cap Ditties," for mothers and  
children.

## Instrumental.

- Home Delight.** Waltz. Violin and Piano.  
C. 3. *C. Trautmann.* 60  
Appropriate name for a delightful waltz for  
Violin with Piano accompaniment.
- Boston Ancient and Honorable Artillery  
March.** D. 3. *Edwin Christie.* 30  
What tune this ancient company marched to  
two hundred years since is a matter of doubt.  
Here is good music for the next para le.
- Massa's in the cold Ground.** Mandoline and  
2 Guitars. A. 3. *Burker.* 25  
Pretty arrangement of Mandoline music.
- Frolie of the Snow Birds.** Eb. 3. *Mrs. Morschouse Naah.* 35  
A very good frolie, which imparts life to a  
very spirited piece, which is almost in Polka  
style, but not quite.
- Pride of Bay Ridge Polka.** D. 3. *Edwin Christie.* 30  
A bright polka. The "pride" in question is  
doubtless a yacht, as Bay Ridge is a convenient  
nook on Long Island from which yachts may  
dart out for their racing ground, which is not  
far away.
- Unique Schottisch.** Bb. 3. *Edwin Christie.* 30  
A Schottisch of good promise.
- Toboggan Galop.** Bb. 3. *Mrs. Emma Mary Raymer.* 40  
"Toboggan" is so recent a word to Americans  
of the "double runner" ones that it is no won-  
der that it is a stranger on music titles. Here it  
is however, and the pretty music is some im-  
provement on the sliding machine, in that it  
occasionally slides up hill.
- Sea-Shell.** Concert Waltz. 3. Innes arr.  
by Laurence Knight. 60  
Three good waltzes, the last one prolonged  
into a well made Finale, and the first preceded  
by a "Pastorale" introduction.
- Anita Galop.** For Mandolin and Guitar.  
F. 3. *Annie Moore.* 25  
A very sweet and neat duet on two favorite  
instruments. Those who are pleased with it  
will be anxious to know if Annie Moore wrote  
any more? Yes: There is *Cling Anis* waltz for  
two Mandolines and one Guitar, and *Unique  
Schottisch*, for Mandolin and one Guitar.
- Cling Anis Waltz.** For two Mandolines and  
one Guitar. D. 3. *Annie Moore.* 30  
As will be seen, three of the *Cling Anis* can en-  
joy the playing of this very pretty affair, and  
the remaining two friends may be audience.
- Home Greeting.** Romance for Piano. D. 3. *G. D. Wilson.* 50  
A piece that is sure of "greeting" in many  
homes. Easy and graceful.
- Au Matin.** At Morn. Eb. 4. *Godard, fingered by Leon Keach.* 40  
A beautiful piece for any time of day. The  
composer was evidently inspired by an early  
morning bird—concert in the country.
- ABBREVIATIONS.**—Degrees of difficulty are marked  
from 1 to 7. The key is denoted by a capital letter, as  
C, Bb, etc. A large Roman letter marks the lowest and  
the highest note if on the staff, small Roman letters if  
below or above the staff. Thus: "C. 3. c to E." means  
"Key of C, Fifth degree, lowest letter c on the added  
line below, highest letter E on the 4th space."

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